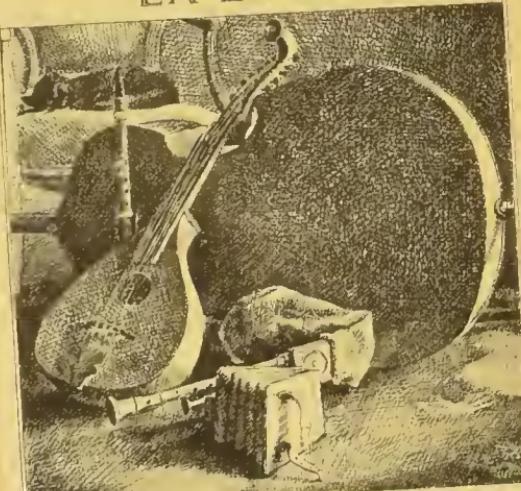


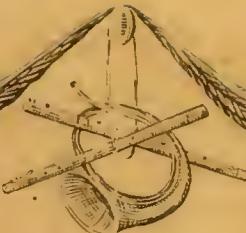
EX LIBRIS



FREDERICK SELCH

*Second Edition.*

*Price 75 Cents —*



A COMPLETE PRECEPTOR  
FOR THE  
*GERMAN FLUTE,*

Being an Introduction to the Art of Playing on that Instrument  
Explained in the most simple and comprehensive manner.

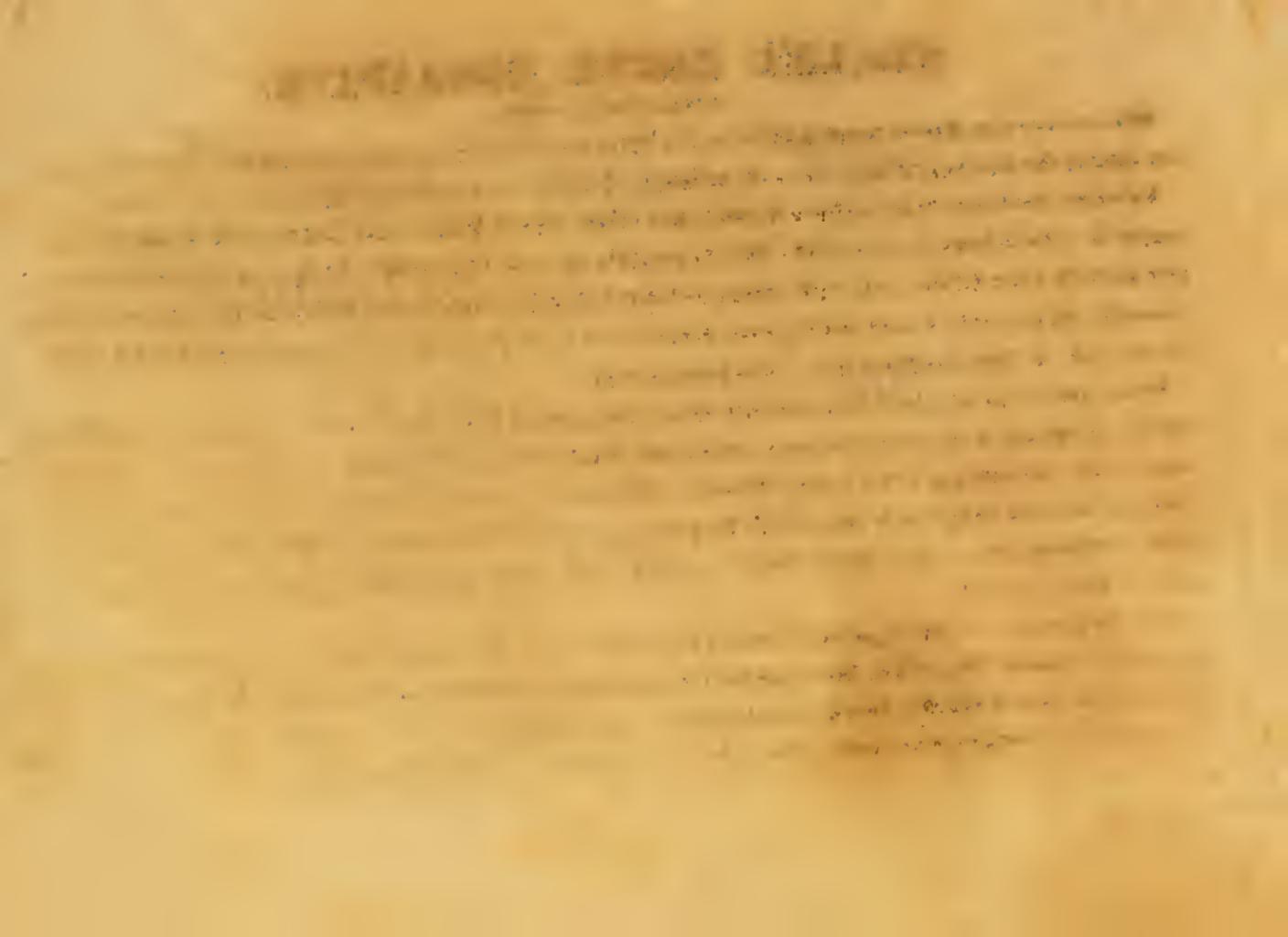
ALSO

A Selection of the newest and most favorite Airs, Song-tunes, March's &c. &c.

By G. E. BLAKE.

*Published and sold by the Author N<sup>o</sup>13 South 5<sup>th</sup> Street.*

PHILADELPHIA.



## BLAKE'S FLUTE PRECEPTOR.

The nearer any Instrument approaches to the human Voice, so much it hath the superiority over all others, the German Flute, from its delicacy of Tone, undoubtedly claims that superiority.

In order therefore to acquire a knowledge of the above Instrument, the first thing which you ought to attend to is, to place the Flute properly to your lips: to do which, you must take the upper part of your Flute only, and place it to your mouth, turning the Hole a little inwardly or outwardly, till you can sound it with ease; which is not to be acquired by forcing much wind into the Flute, but, on the contrary, by a retention thereof.

When you have acquired this, put the remaining parts of the Instrument together; then add your left hand, which must be uppermost, resting the Flute on the 3d joint of the first finger, and at the same time embracēing it with your Thumb, with the ~~thumb~~ your first and second fingers upon the first and second holes, and your third finger on the third hole nearly straight, with your hand a little slanting your right hand fingers lying easy on the lower holes with your second finger a little curved.

The Instrument being thus held, take all your fingers off, except the first of your left hand and try to sound that note, then proceed by putting down the second finger, &c. seperately till you can sound the Flute with every hole stopped. The Instrument should be held nearly in a horizontal direction, observing always to stand or sit with the body and head upright.

When you have properly attended to the forgoing, and can with facility fill the Flute, you may proceed to the following Gamut.

GAMUT in D MAJOR.

																Alt		Double			
																1	2	3	4	5	6
	D	E	F $\sharp$	G	A	B	C $\sharp$	D	E	F $\sharp$	G	A	B	C $\sharp$	D	E	F $\sharp$	G	A	B	
	1	1	1	1	1	1	0	0	1	1	1	1	1	0	0	1	1	1	1	1	
Left Hand.	2	2	2	2	0	0	2	2	2	2	2	2	0	2	2	2	0	0	0	0	
	3	3	3	3	0	0	0	3	3	3	3	0	0	3	3	0	3	3	0	3	
	4	4	4	0	0	0	4	4	4	4	0	0	0	4	0	0	0	4	0	0	
Right Hand.	5	0	0	0	0	5	5	5	0	0	0	0	0	0	0	5	0	0	5	0	
	6	0	0	0	0	6	6	0	0	0	0	0	0	0	0	6	0	0	6	0	
Key.	+	+	0	+	+	+	+	+	+	0	0	0	0	0	0	0	0	+	+	+	

The six figures represent the six holes on the Flute, the cyphers (or thus 0) those which are to remain open, wherever the Figures occur that hole must be stopped to sound the Note required, the bottom mark thus + represents the Key.

The scale should be perfectly well practised, upwards and downwards as far as double D, in Alt, so as to be able to know and tell their proper names in any tune or lesson, the higher Notes may be studied at leisure.

## A SCALE of FLATS, SHARPS and NATURALS.

		D <b>b</b>	D#E <b>b</b>	E <b>b</b>	E#F <b>b</b>	F#G <b>b</b>	G <b>b</b>	G#A <b>b</b>	A <b>b</b>	A#B <b>b</b>	B <b>b</b>	B#C <b>b</b>	C#D <b>b</b>	D <b>b</b>	D#E <b>b</b>	E <b>b</b>	E#F <b>b</b>
Left Hand	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	1	1
2	2	2	2	2	2	2	2	2	0	0	2	2	0	0	2	2	2
3	3	3	3	3	3	3	0	0	3	0	0	3	0	0	3	3	3
4	4	4	4	4	4	0	4	0	4	0	4	0	0	4	4	4	4
Right Hand	5	5	5	0	0	0	5	0	5	0	5	0	0	5	5	5	0
6	6	6	6	0	0	6	0	0	0	0	6	0	0	6	6	0	6
Key	+	0	+	+	0	+	+	+	+	+	0	+	+	+	0	+	+

		F#G <b>b</b>	G <b>b</b>	G#A <b>b</b>	A <b>b</b>	A#B <b>b</b>	B <b>b</b>	B#C <b>b</b>	C#D <b>b</b>	D <b>b</b>	D#E <b>b</b>	E <b>b</b>	E#F <b>b</b>	F#G <b>b</b>	G <b>b</b>	G#A <b>b</b>	A <b>b</b>
Left Hand	1	1	1	1	1	1	0	0	0	0	1	1	1	1	0	0	0
2	2	2	2	0	2	0	2	2	2	2	2	2	2	0	0	0	2
3	3	0	0	3	0	0	0	3	3	3	3	0	0	3	3	3	3
4	4	4	0	0	4	0	4	4	0	0	4	0	4	4	0	0	4
Right Hand	0	0	0	0	5	0	5	0	0	5	5	5	5	0	0	0	5
0	0	0	0	0	6	0	6	0	0	6	6	6	0	0	0	0	0
Key	0	0	0	0	+	0	0	0	0	0	0	0	+	+	+	0	+

OCTAVES.

The above Scale should be well studied, taking care that the Octaves are perfectly well in time with each other, to effect which observe, the lower Notes are to be brought out full, the upper ones clear but not harsh, by an increased compression of the lips, and by giving to the upper Notes of each Octave double the Velocity to the Air.

There are three sorts of Cliffs in Music— But as the Treble or G Cliff thus  is always used for the Flute, I shall take notice of it only.

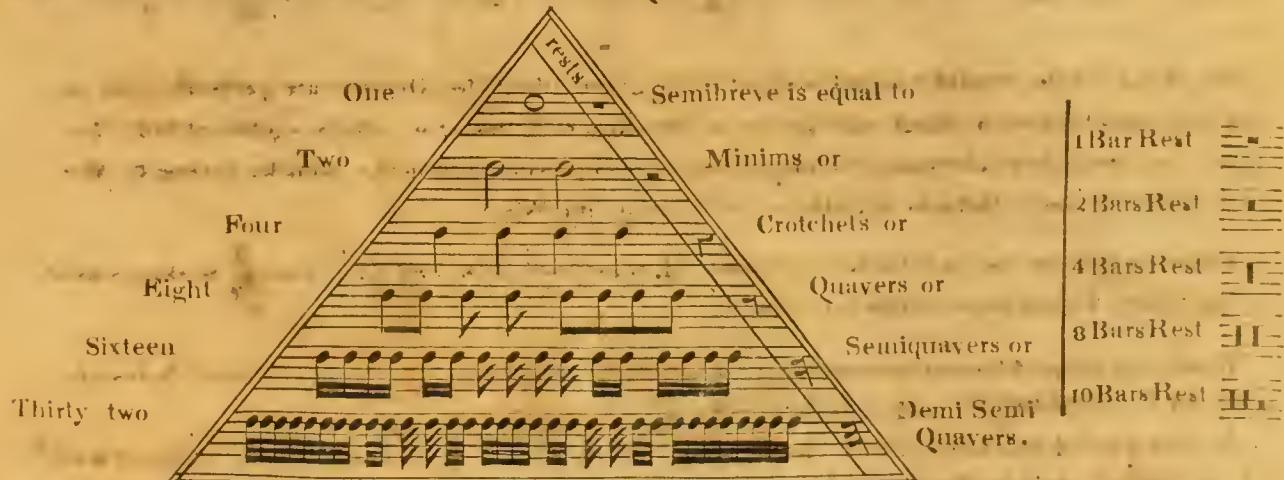
There are three Characters make use of in Music, to denote Semitones, or half Notes viz.  
a FLAT , a SHARP , and a NATURAL .

A Flat placed before any Note makes that Note half a Tone lower; a Sharp makes it half a Tone higher; and a Natural reduces any Note made Flat or Sharp, to its primitive state.

Flats and Sharps placed at the beginning of any piece of Music, affect all the Notes upon that line or space, on which they are placed, through the whole piece, above and below unless contradicted by a Natural, which only operate in the Bar where it happens to be placed, the Notes in the Bar following re-assuming their first Character if the Natural is discontinued.

Characters of the **NOTES** and the **PROPORTION** they bear to each other.

Read the following Scale thus; One Semibreve is as long as two Minims or four Crotchets &c. one Minim is as long as two Crotchets, or four Quavers &c. and so on with the rest.



The marks following the Notes are called **Rests**— when you meet with any one of them you must remain silent, during the time of the Note they represent, and are called, a Semibreve a Minim Rest &c. The other Rests frequently occur, in Music of two or more parts.

A **POINT** or **DOT** following any Note, makes such a Note half as long again, thus , a dotted Semibreve is as long as , three Minims, a dotted Minim is as long as three Crotchets &c. — N.B. Dots after Rests have the same effect.

A single line or Bar | drawn across the five lines, is to divide the measure, and to distinguish one bar from another. A Double Bar || is used to divide the Airs, Songs &c, into shorter parts. A Repeat :::; or thus X signifies that such a part is to be played twice over. A Slur ~ drawn over or under any number of notes signifies that the sound is to be continued from one note to the other.

A figure three  placed over or under any three notes of the same name, import that they are to be played in the time of two, a figure six  placed in the same manner signifies that they are to be played in the time of four.

A Pause ⌂ signifies that all the performers stop short a moment, in order to join again with the greater effect, and is often set over the finishing note of a song or lesson. A Direct \ shows the place of the first note in the next stave. A Swell  is exerted by touching the note over which it is placed at first gently, and by degrees increasing the tone until it arrives at its full pitch, then diminishing it almost imperceptibly, till it falls off to its first softness. These marks — = = are used as abbreviations and may be understood by the following Example.

Written. Played.



Written. Staccato notes. Played.



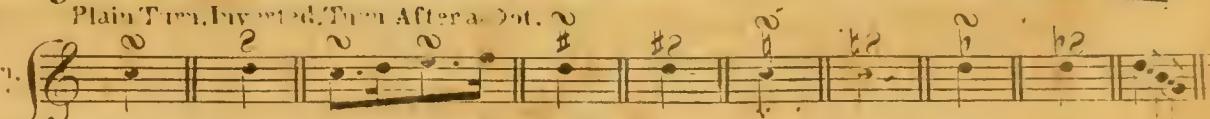
Staccato is a point or Dot thus . or thus ... and signifies that the notes over which they are placed should be played with spirit and taste, and held only half their time, the remaining part being made up by an imaginary rest between each note.

A Shake is one of the principal embellishments in music if well performed, but should not be so frequently and injudiciously used as is often the case. A plain Shake is the articulate sound of two notes run in equal motion. A turned Shake is composed of three diatonic notes, the first of which is called the preparative note, and the two last its resolution. The Beat is made by first playing the note or half note below; Shakes, and all other kind of graces must be played in proper time.

Plain Shake.      Turn'd Shake.      Beat.      Passing Shake.

Written. 

Played. 

Written. 

Played. 

The APOGIATURA is a small note reversed and added to other notes for the sake of expression, whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Apogiaturas, the greater and the lesser. The greater Apogiaturas is most frequently used in slow movements and at the end of a strain, and if properly performed

sets off the Performance to the utmost advantage. See Example. 1.

The less Appoggiatura is chiefly made use of in quick movements; and when it occurs, is always slurred immediately into the Note to which it belongs; it is also placed at the beginning of a Lesson or piece of Music, to take off that harsh and disagreeable effect, which it otherwise would have, were it not for the aforesaid, Note. See Example. 2.

Ex.1. Written Played      Written Played

Ex.2.

SYNCOPATION or DRIVING Notes.

Explained

### OF TRANSPOSITION and KEYS.

Transposition is the removing any Tune or Air into a higher or lower Key, within the compass of the Instrument. By a Key, is meant the fundamental Note of a Tune, which is always the last Note in the Bass, and generally in the Air, or principal Treble; Observe there are but two Determined Keys, the Major Key, and Minor Key. A Key is not denominated Flat or Sharp, by the Flat or Sharp at the beginning, but from the third above the Key Note, being a Flat or Sharp third. This mark  $\#$  signifies a Sharp Third, this  $\flat$  a Flat Third.

In order to know a Sharp, and a Flat third, you must observe, that a Sharp third consists of five half notes, or semitones, and a Flat third consists of four, see Example.

1 2 3 4 5    1 2 3 4    1 2 3 4 5    1 2 3 4    Half notes.

Key of C. Sharp third, C. Flat third. A. Sharp third. A. Flat third.

Major, or Sharp Keys. TABLE OF TRANPOSITION.

G    A    B $\flat$     B    C    D    E $\flat$     E    F

Major, or Flat Keys.

G    A    B $\flat$     B    C    D    E    F    F $\sharp$

Examples of Major and Minor Keys.

G — Sharp third.    A — Sharp third.    B — Sharp third.

G — Flat third.    A — Flat third.    B — Flat third.

## OF TIME.

There are two sorts of Time—Common and Triple—**COMMON TIME** is divided into a number of equal parts in each Bar, viz. four Crotchets, Quavers &c. and known by the following Signs, **C** **♩** **♩** **♩** **♩** The first of which denotes a slow movement, the second a degree quicker; and the other two brisk airy movements—The first three of these Characters, contain each to the value of a Semibreve in a Bar; the last never contains more than two Crotchets in a Bar.

There are also four other sorts of Time, called Compound. Common Time marked **12 12 6 6**.  
 $\frac{4}{4} \frac{8}{8} \frac{4}{4} \frac{8}{8}$ . the first containing 12 Crotchets; the second 12 Quavers; the third 6 Crotchets, and the fourth 6 Quavers in each Bar. The upper number denotes the number of Notes in each Bar, and the lower the value of each Note, with respect to a Semibreve.

**TRIPLE TIME** is known by these Characters **3 3 3** the first denoteing 3 Minims in a Bar, and is the slowest; the second 3 Crotchets, and is a little faster; and last 3 Quavers, which is the quickest.—There are two other sorts of Triple Time called Compound Triple Time; marked **9** and **9** the first containing 9 Crotchets, and the last 9 Quavers in a Bar.

## OF COUNTING and BEATING TIME.

A Knowledge of Counting and Beating Time, is absolutely necessary and should be well Studied, as soon as the Pupil can play any little easy piece at sight. In both Common and Triple Time the foot goes down at the first Note in each Bar; the only difference being in the rising thereof. In Common Time the foot is half down and half up in the Bar, in Triple Time the foot must be down two thirds of the Bar, and up the last third, as per Examples.

N.B. The Letter **d**, shews where the Foot must go down; and the **u**, where it must rise.

## COMMON TIME.

Count 4 Crotchets in a Bar.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

When quick count two Crotchets in a Bar, when slow four Quavers.

Count two in a Bar.

## TRIPLE TIME.

Count three Crotchets in a Bar:

Count three Quavers in a Bar.

## A SHORT DICTIONARY OF MUSICAL TERMS.

Adagio, a slow movement.	Da Capo, end with the first part.	Pianissimo, or PP, very soft.
Affettuoso, tenderly.	Dolce, sweetly.	Piu, more.
Allegro, quick.	Duetto, music in two parts.	Poco, less.
Allegretto, slower than Allegro.	Forte, or F loud.	Presto, quick.
Andante, distinctly.	Fortissimo, or FF, very loud.	Prestissimo, very quick.
Andantino, slower than Andante.	Fagotto, the Bassoon.	Rondo, an air that ends with the first part.
Ad libitum, at pleasure.	Flauto, the Flute.	Staccato, distinctly.
Amoroso, amorously.	Fine, the end.	Siciliano, a pastorale stile. (music)
Assai, enough.	Gavotta, a dance or lively air.	Symphony, instrumental parts of vocal
Bene Placito, at pleasure.	Grazioso, graceful.	Subito, quickly.
Brillante, brillante.	Grave, the slowest time.	Simitone, half a tone.
Bis, twice.	Lento, slow.	Tacit, silent.
Cantabile, in a singing manner.	Largo, very slow.	Tempo, time.
Cresando, increase the sound.	Larghetto, not so slow as Largo.	Trio, music in three parts.
Decrescendo, diminish the sound.	Maestoso, majestic.	Tromba, Trumpet.
Canzonetta, a common air.	Meno, less.	Tutti, all together.
Con Furia, with fury.	Moderato, moderate.	Unisoni, all the parts together.
Chasse, in the hunting stile.	Non troppo, not too much.	Viola, a Tenor Violin.
Cromatic, moving by semitones.	Obligato, necessary or expressly.	Variazione, Variation.
Capriccio, extemporey.	Octave, eight notes.	Vivace, with spirit.
Cembalo, the Harpsicord.	Piano, or P, soft.	Volti Subito, turn over quickly.

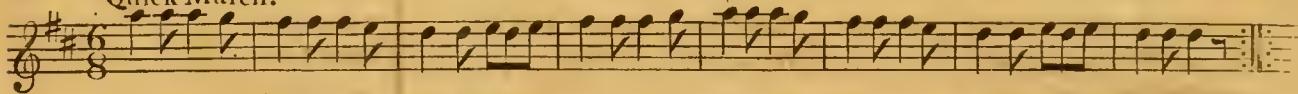
## Pleyel's German Hymn.



## Morpeth's March.



## Quick March.

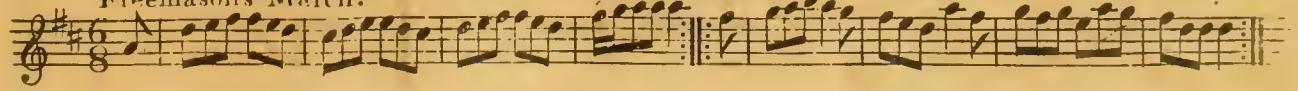


D.C.

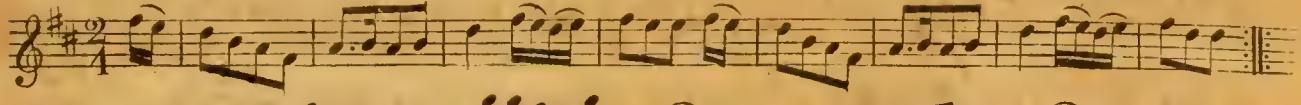
## French Air.



## Freemason's March.



## The Rose Tree.



## The Bugle Horn.



## Life let us Cherish.



D.C.



## S. Elian Mariners Hymn.



## The Blue Bells of Scotland.

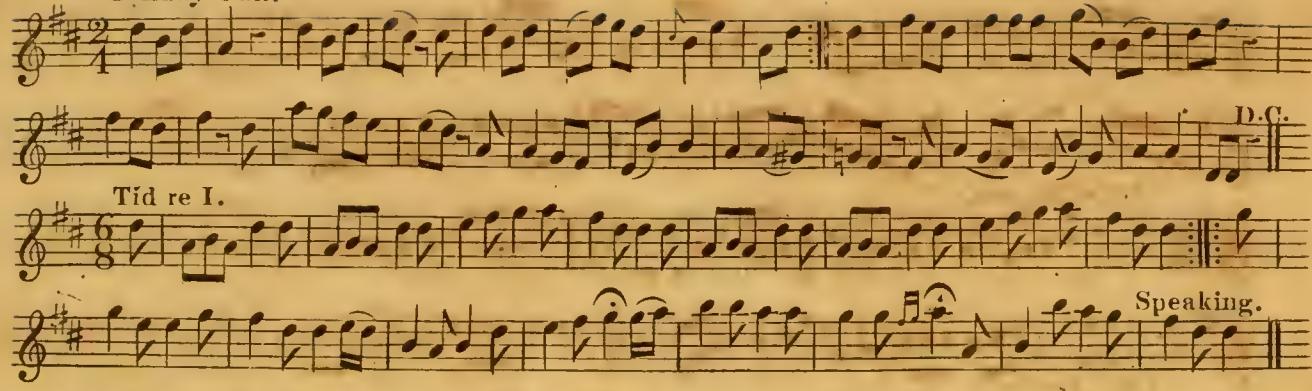
Handwritten musical score for 'The Blue Bells of Scotland' featuring four staves of music and three lyrics.

The score consists of four staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is composed of eighth and sixteenth notes, with various rests and dynamic markings.

Lyrics are written below the music:

- Staff 1: When Pensive..
- Staff 2: The Beggar Girl.
- Staff 3: How sweet in the Woodlands

## O Lady Fair.



## The Wayworn Traveller.



La Pipe Tabac.



Air in Rosina.



Opera Dance.



D.C.

Deserter.



Allegro.



D.C.

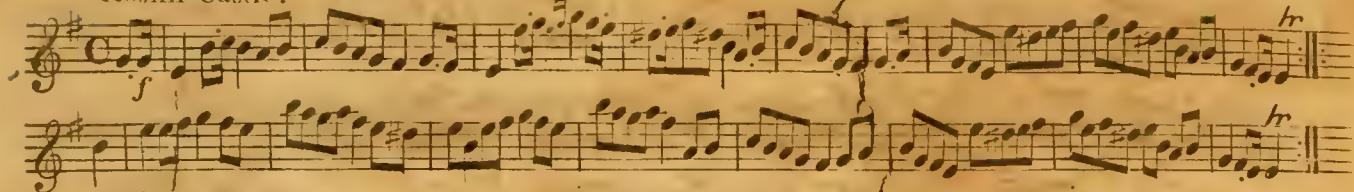
Jigg.



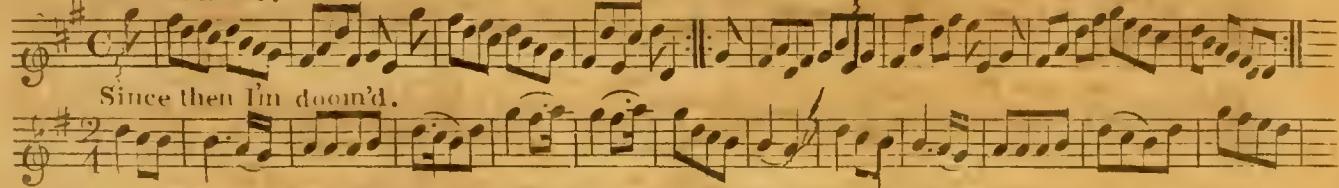
Real.



## Roslin Castle.



What a Beau't.



Since then I'm doom'd.



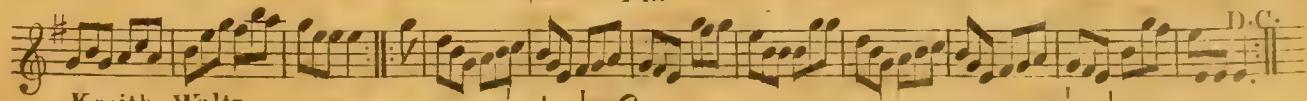
White Cockade.



## Waltz by Beethoven.



## Speed the Plough.



## Air in Alonzo the Brave.



Lively.



Trio



Polish Dance.



Moderato



Lord Cathcart's Favorite.



## Robin Adair.



## Paddy Carey.



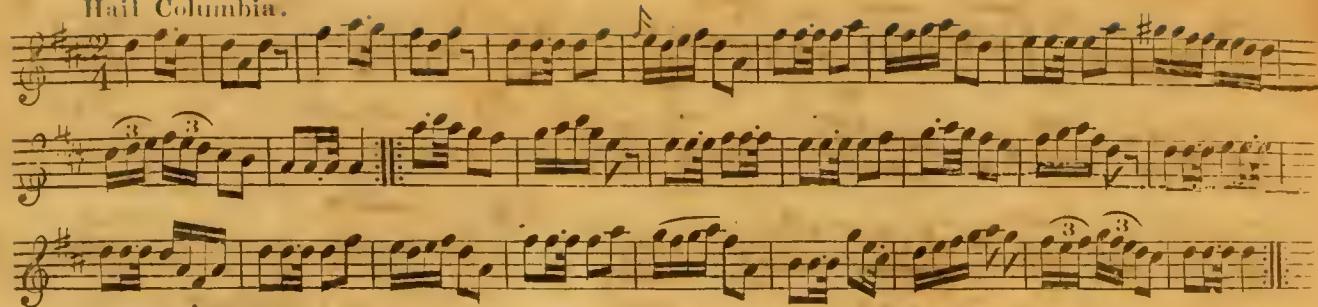
## Robin Hood.



## La Belle Laitere.



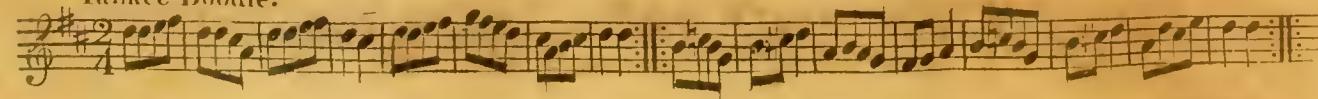
## Hail Columbia.



## Jefferson's March.



## Yankee Doodle.



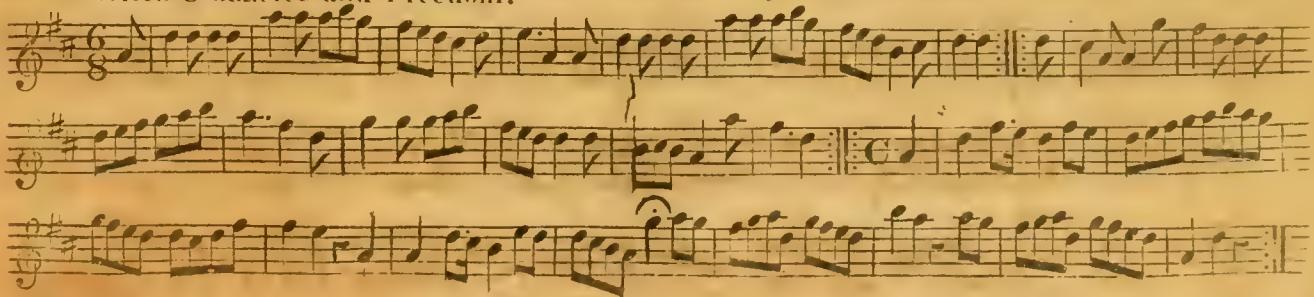
## Washington's March.



## Tars of Columbia.



## America Commerce and Freedom.



## Blue Ey'd Mary.

Handwritten musical score for "Blue Ey'd Mary" in G major. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between 6/8 and 2/4. The lyrics are integrated into the music, appearing between the staves. The first two staves are in 6/8 time, the third and fourth staves are in 2/4 time, and the fifth and sixth staves return to 6/8 time. The lyrics are:

Is there a heart that never lov'd.  
Tho' love is warm awhile.

## DOUBLE TONGUEING

The Double Tongue is of the first importance, to every one who wishes to play with execution in the Allegro's, as by it many passages very difficult, and which in fact cannot well be executed otherwise, are rendered perfectly easy. The chief difficulty in this is in the Action and Re-Action of the Tongue against the Roof of the Mouth, pronouncing at the same time the words tootle tootle, to yourself and carefully observing to sound the Notes clearly and distinctly, in order to acquire which, I would recommend only to use the Top joint of your Flute at first, into which you must endeavour to pronounce the words tootle tootle, carefully observing that the Action & Re-action are equally distinct, then add the remaining parts & do the same, observing that your Tongue & Fingers move together.

tootle tootle tootle tootle tootle too.      tootle tootle tootle too      too

too tootle too      . too too too      100

tootle      tootle tootle      too





